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IN THE MAGAZINES

It is not often realized what an enormous factor in the diffusion of pictorial material the magazines are today. Colonel Larned in an article in the American Art Annual calls attention to it thus: "An illustrated magazine whose circulation is one hundred thousand presents in a single number more than one hundred and fifty illustrations. In one month's issue, therefore, it distributes fifteen million pictures." This is almost appalling but it should serve as stimulus to those who make the illustrations. The *Century* and the *Scribner's* have lent no small aid to the development of art in America by giving employment to young artists and upholding a high standard. They are still doing both. The March *Century* contains over sixty illustrations, among them some excellent original work. A painting of a "Spanish Family," by Henri A. Zo, engraved on wood by H. Davidson, and "Marchesa Elena Grimaldi," by Van-Dyck, engraved on wood by Timothy Cole, are notable. A well-deserved tribute is paid to Adolph A. Weinman, sculptor, and an article by Harrison S. Morris on some of Miss Violet Oakley's mural paintings is published. The *Scribner's* publishes an interesting account of the "Hall of Panels" in the house of Sir Alma Tadema, written by Rudolph de Cordova, and, in the *Field of Art*, a description of the Grant Monument by Henry Mervin Schrady, which is to be erected in Washington, is given. In the *Harper's Bazar* is an article on Miss Cecilia Beaux, by Anne O'Hagan, which gives some account of her development as a portrait painter. The leading article in the *International Studio* is on the Chicago Society of Etchers' first exhibition, by Maude I. G. Oliver. Among other articles in the *Architectural Record* is one by Herbert Croly on the United States Post Office, Custom House, and Court House at Cleveland, Ohio, a building which, through the united efforts of architects, sculptors and painters, has attained great dignity and beauty.

BOOK REVIEWS

FUNDAMENTALS IN EDUCATION, ART AND CIVICS, BY GEORGE LANSING RAYMOND, L.H.D., Funk and Wagnalls Company, New York and London, Publishers. Price \$1.50.

A collection of scholarly essays and addresses, making a thoughtful book for thoughtful readers and containing many valuable suggestions, not only for educators, but for all interested in the higher development of American life.

The author makes a strong plea for more thoroughness in preparatory education than is usually obtained in our schools and colleges. He deprecates the "cramming" system, which he says is merely a "memorizing without thinking," and insists that the best preparation, even for a commercial life, is the early and systematic training of hand and eye, believing that drawing and other branches of art develop all our powers of observation and prepare the path for scientific observation. "Pythagoras was studying music when he began the discovery of the laws of sound, and Leonard and Chevreul were studying art when they made their contributions to the understanding of color. * * * But notice, in addition to what has been said of its being an aid to science, what an aid to religion is the artistic habit of looking upon every form in this material world as full of analogies and correspondences, inspiring conceptions and ideals spiritual in their nature, which need only the impulse of conscience to direct them into the manifestations of the spiritual in conduct. * * * Art combines the influences of God in nature, God in humanity and God in the individual," and he pleads for an art that shall be, in the highest sense, "significant" and "beautiful."

While some may disagree with the position he takes in regard to certain minor questions, few can read this book and not appreciate his enthusiasm for the higher things of life, for all that makes for good citizenship and the upbuilding of individual character.

Through the noblest manifestations of art and science he holds that all shall be enabled to perceive "not only a little

of the beauty of a little of the surface of the little star in which we live, but something also of the grandeur of all the stars of all the universe."

PEASANT ART IN SWEDEN, LAPLAND AND ICELAND, EDITED BY CHARLES HOLME, Special Number of *THE STUDIO*. John Lane Company, New York, Publishers. Price \$3.00, Postage 35 cents.

Like all the Special Numbers of *The Studio* this is an interesting and informing publication. It contains three comparatively brief essays on the peasant art of Sweden, Lapland, and Iceland; the first by Sten Granlund, and the last two by Jarno Jessen; and in addition nearly six hundred illustrations, many full page and some in color. The majority of the illustrations are of objects in Sweden's renowned "Northern Museum." The little account that is given of the inception of this museum is interesting and significant. Artur Hazelius conceived it "not merely as a museum in the ordinary sense of the word, with show-case after show-case; but as a place where every object should be in its proper milieu, as it were a living unit." The idea first took shape, we are told, in room-interiors, which later on were supplemented by the "open air" museum of Skansen, one of Stockholm's greatest attractions. Thus are preserved relics of peasant craftsmanship in the environment wherein they were created and used. Sweden's peasant art is much less primitive than that of Lapland or Iceland. Excellent examples are shown of furniture, woven fabrics, metal work and jewelry made by the Swedes of past generations. The work of their more northern neighbors is, however, exceedingly good. The instinct for artistic expression is, it would seem, inherent in all races and peoples. It is interesting, by means of the illustrations in this book, to trace the relationship, or at least likeness, between the art of these dwellers in the northland and that of the Esquimaux and Indians of our own continent. After all the desire for artistic expression is common to all peoples.

AMERICAN ART ANNUAL, VOLUME VIII, BY FLORENCE N. LEVY, Editor. Published by American Art Annual, Inc., American Fine Arts Building, New York. Cloth, 8vo, sixty illustrations. Price \$5.00.

The first volume of the American Art Annual was published in 1898, the eighth volume is just off the press; during these years this periodic publication has become indispensable as a reference. Each issue has laid special stress upon some particular feature. Volume VIII gives chief prominence to the teaching of art, opening with special articles by Colonel Charles W. Larned, Professor of Drawing at West Point; William Sloane Coffin, President of the Art in Trades Club of New York; Prof. George H. Chase, Dean of the Division of Fine Arts, Harvard University; and Prof. T. Lindsey Blayney, of the Central University of Kentucky. These are followed by reports of art schools preceded by a summary. A list also is given of colleges in which the history of art is taught, from which it is found that in the year just past 5,877 students took this course of study. In addition to this special feature, this volume contains tabulated lists of art organizations in all parts of the country, lists of Architectural Societies, School Art Societies, Handicraft Societies and Women's Clubs. It also gives the auction sales of 1909 and 1910, the art books published, a press list, and a directory of officers of Art Societies according to States. The last is a new feature. In fact beneath the covers of this not unwieldy volume is contained a vast fund of invaluable information. Probably none who has not undertaken such work can have any conception of the enormous labor entailed in preparation. Nothing better can be said of the American Art Annual, probably, than that the information it contains is accurate and so presented that it is instantly available. Aside from the question of reference, however, the American Art Annual stands as witness to a large and constantly increasing activity in the field of American art. The statistics given constitute a very stimulating and encouraging chronicle of well-directed effort.